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A. Holman

Sears Gallagher's Etchings
of Boston

5766

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SEARS GALLAGHER'S ETCHINGS
OF
BOSTON

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SEARS GALLAGHER'S ETCHINGS
OF
BOSTON



SEARS GALLAGHER
SELF PORTRAIT
FROM LIFE

**SEARS GALLAGHER'S ETCHINGS
OF BOSTON**

**WITH NOTES ON THE MAN
AND A COMPLETE
LIST OF HIS
ETCHED
WORK**

**BY
LOUIS A. HOLMAN**

1920

CHARLES E. GOODSPEED & CO. BOSTON

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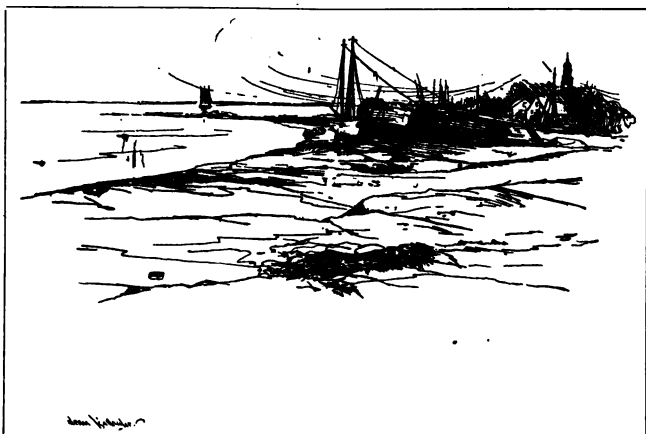
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NO. 1 CITY POINT (GALLAGHER'S FIRST ETCHING)

SEARS GALLAGHER'S ETCHINGS OF BOSTON

ONCE upon a time an artist from Philadelphia was upon a journey, in the course of which it fell out that he must pass a night in Boston. Here by accident, or otherwise, he met a newspaper reporter. Being in a ruffled state of mind, the distinguished stranger expressed himself in rather inconsiderate, not to say unneighborly terms, regarding the city in which he felt doomed to pass the night.

Now had he complained of the fabled, blue-blooded Boston exclusiveness he would have been readily forgiven, for this is a charge rather expected of visitors, and one that, in any case, has about it a

subtle flattery that is not unpleasant to the ears of Bostonians. But it was not the people to which he objected, it was the place. The gardens and trees, the tall belfries and old wharves, the tree-shaded avenues and narrow, crooked ways, the things, in fact, which make Boston Boston, at these he cast aspersions in strange, uncomplimentary terms. It was very awkward, for the man was a man of note and hailed from a great city. It would not do to ignore his remarks. Certain persons therefore indignantly denied his statements. But he was also a man with a burning desire to be Whistlerian in speech, and with no very great fondness for prosaic accuracy. So certain others metaphorically thumbed their noses at him and straightway dropped the matter.

But there were yet others who felt that since there was no denying the fact that this man was an artist of deservedly high standing and of international fame, there might be some truth in what he said. Cruel as was the wound, might it not be the faithful wound of a friend, administered to produce reaction? If Boston were beautiful, and picturesque, and inspiring what proof was forthcoming? What paintings, lithographs or etchings of the city could be shown to refute his charges? Frankly, there were few worth mentioning—for this all happened a number of years ago. Since that time, however, whether or not because of the adverse criticism I cannot say, some interesting prints of Boston have appeared.

And now comes Sears Gallagher, erstwhile clever



NO. 115 LOUISBOURG SQUARE

water-colorist, with a portfolio of delightful etchings of Boston. The event prompts one critic to rise and remark with a quiet emphasis that carries conviction, "No artist has done more to give the lie to Joseph Pennell's well advertised dictum about Boston than Mr. Gallagher." So say we all. Fortunately, Gallagher had made up his mind about the fruitful possibilities of Boston as a sketching ground before Pennell had pointed out its barrenness. As there was no concerted effort to make Boston over, Gallagher continued to sketch the old city as he found her, and as he loved her. His feeling for the ancient landmarks is as natural to him as is his talent for drawing, perhaps because of his descent from a long line of Pilgrim ancestors—Governor William Bradford among them.*

Among the physical features of his native place that made an indelible mark upon him is old City Point, with its boats and water-life. Here as a boy he played. There never was a time that he did not know the various types of vessels and boats, and what is essential for an artist, their correct shapes. When he was old enough to paddle he and a boy friend (now Prof. Johnston of the Mass. Inst. of Tech.) together built a canoe and through happy hours explored the water-ways of his native place. Later he made several trips to the deep-sea fishing grounds, from which he always returned with his

* Sears Gallagher was born at Boston, Mass., April 30, 1869. On his father's side he comes from one of Cromwell's Ironsides, and on his mother's from several of the Mayflower Pilgrims.



NO. 116 MASSACHUSETT'S GENERAL HOSPITAL

"Under yonder low dome the first surgical operation
with the aid of ether as an anaesthetic was performed."



NO. 12 PAUL REVERE HOUSE

sketch-book filled with definite, living notes and impressions of the life he had seen about him. Hence one has the comfortable sensation when looking at his marines, be they water colors or etchings, of feeling that the craft are seaworthy, and their lines all true.

He comes naturally by his ability to see and to draw correctly. His father could do the same. It was also an accomplishment of the late Hon. Charles T. Gallagher, his older brother, of George, a talented brother who died young, and of yet another brother, Percival, the landscape gardener.

In their home these boys always had good pictures and illustrated books before them. HARPER'S MONTHLY, with the never-to-be-forgotten Abbey and Parsons drawings, made a great impression on them. When in church their father, after seeing that the parson made a good start with his sermon, had "dropped off," pencils would appear, and as the sermon proceeded four hymn-books were decorated according to each boy's fleeting fancy. The fame of the illustrated hymn-books went abroad (as has that of Dürer's prayer-book) and strangers used to ask to be shown into the Gallagher pew.

Other valuable influences in the early art life of Sears Gallagher were George H. Bartlett, the teacher of drawing at the Hawes Evening Drawing School, and, later, Tomasso Juglaris, of whom he took private lessons, and S. P. R. Triscott, a prominent Boston water-color painter. This says nothing of that intangible influence and inspiration which comes

from association with those students in art with whom from time to time he shared a studio,—Arthur G. Collins, W. Goodrich Beal, Jo. Hatfield, Charles Herbert Woodbury, and Hy. Martin Beal. Woodbury and the Beals were etching in those days, although it was not long after Gallagher had etched his first plate that they all three foreswore the habit.

This first etching of Gallagher's was *City Point*. There are but two impressions extant. Of his second *On the Pier* there are fewer.

Between these plates and the next ones lay a full score of years when few American artists touched the etching needle. During these years Gallagher came under the instruction of Jean Paul Laurens and of Benjamin Constant, in Paris, besides having the mellowing influence of European travel.

The Boston series was begun in 1911, but it was not until five years later that there were more than a dozen plates. The series has been slowly and wisely built up, until there are now in it over two dozen first-rate plates. There is no group of etchings, or indeed any sort of prints of Boston, that can approach the distinction that belongs to these well composed, faithfully drawn, altogether satisfactory etchings by Gallagher.

It is my purpose now to consider only the plates of Boston, which, as may be seen by reference to the complete list (p. 28) is but a small portion of his work on copper, for Gallagher is a tireless worker. And when one has seen all his etchings there are still his water colors, his oils, his litho-

graphs, his pen and his pencil-drawings. He is a most versatile man; it would be hard indeed to determine which medium he handles most dexterously.



NO. 66 OLD AND NEW BOSTON

While his etchings were still unknown, Gallagher exhibited at the Whistler House in Lowell. One who was present at the reception and private view, has written of the impression the etchings made.

"To those who have hitherto known Mr. Gallagher as a painter only, his etchings will be at once a surprise and a delight. Most of them are of unfamiliar scenes, yet are subjects such as the etcher dearly loves and seldom fails to make vivid. One is prepared for the woodland vistas, the quaint doorways, the picturesque

odd bits from foreign cities, from Holland, from Ilfracombe and Clovelly. But it is a pleasure to find also that Mr. Gallagher has not lost sight of the picturesqueness of our own civilization, and his ambitious etching of lower New York, with St. Paul's church in the foreground and the Woolworth building towering behind it, is fully com-

parable to Pennell at his best. Other familiar bits are admirable—such as the etching of St. Paul's Cathedral in Boston, of the "Mother Church" of the Christian Scientists in the same city, the old house of Paul Revere, and so on. Mr. Hornby and Mr. Pennell have already done much to make familiar to us the beauty inherent in our city streets, but never more skilfully than Mr. Gallagher has done in these supremely delicate portrayals. There is a fineness, an unerring sureness of touch in the finest hairline that gives to each impression a peculiar charm."

The etching of St. Paul's Cathedral, Boston, was the first of the series that attracted much attention. "Many have declared it his best work," writes one who saw it before the ink was dry. "Gallagher," he goes on to say, "has performed the artist's first service in discovering beauty in a familiar subject, discovering it for the layman who does not see selectively. He has drawn the handsome classic portico out from its modern industrialized surroundings, merely hinting at the office buildings that adjoin, and has omitted most of the teeming traffic that usually is passing in front." A second person writes, "Here we have a craftsman who conceives of an etching as a picture rather than a sketch. He gives you an impression of venerable surfaces, played over with light and shades and of a *traffic filled street*."

In 1915 Boston gave Gallagher two shows. He had thirty-nine etchings in the exhibition that was coincident with the opening of the new quarters of



NO. 118 BOSTON IN 1847. (SHOWING OLD TRINITY CHURCH)



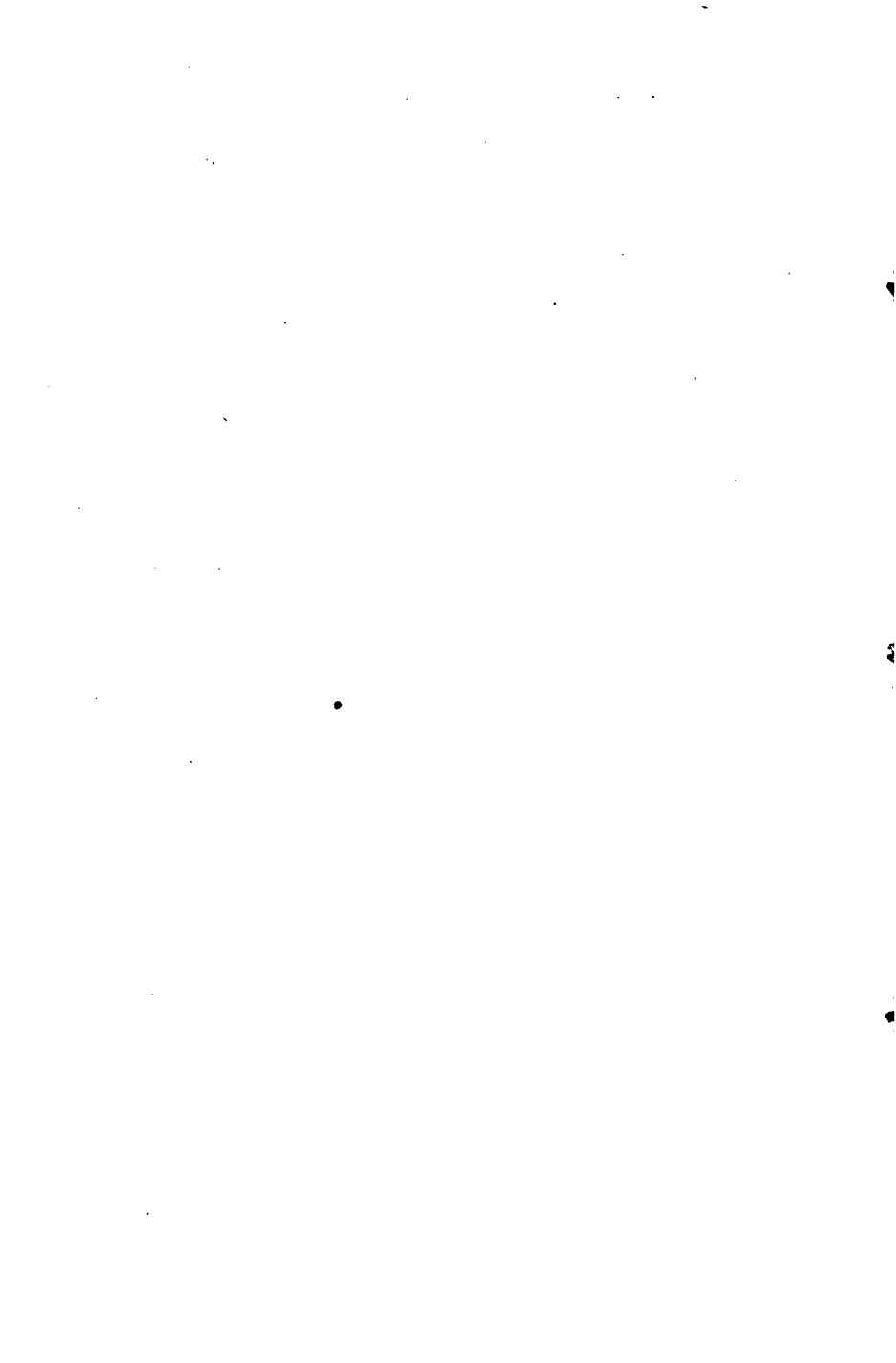
NO. 80 TRINITY CHURCH IN WINTER

the City Club, and at Doll & Richards' Gallery, in December, he had thirty-two. Frank W. Coburn wrote a long review for the BOSTON HERALD of the latter exhibition. I quote but one paragraph, made interesting by the fact that the critic passes judgment on Gallagher's chances of success in the new line of art into which he was entering. "Among several Boston painters who are essaying etching, Mr. Gallagher is one of the best equipped by nature and training for practice of an art that requires, for high attainment, great judgment in elimination and suppression as well as enthusiasm in execution. He has right feeling for picturesque motives. This was proved years ago by the very handsome pencil drawings he made in Cornwall and elsewhere. He likewise has capacity for sustained effort, for not being always satisfied with a quick and easy result. This qualification indeed, may carry him in the end much farther than some men who are now dashing off brilliant and superficially attractive plates."

Someone else has written of the same show, "Mr. Gallagher is to be complimented upon these pleasing little bits that he is showing; the majority of which are mementos of odd times that he has been able to take away from the many other duties that beset him. He has been etching for the past few years and exhibiting his work in various galleries from time to time, but in none of his previous works has he attained the interest in composition and quality of line that he now shows. . . . What may attract more than the foreign notes are the local touches : *St.*



NO. 26 THE ROGERS BUILDING, MASSACHUSETTS INSTITUTE OF TECHNOLOGY



Paul's Cathedral, with its facade bathed in sunlight, *Trinity Church* mantled with snow, or the well-rendered *Paul Revere House*."

"The plate showing the new Customhouse Tower from the Market District, entitled *Old and New Boston*, is a gem—a beautiful composition—done with fine feeling for architectural mass and character, and for the atmospheric depths that make for picturesqueness. The tower rises up in white splendor from the incongruous architectural masses that surround it, and the busy Market District, with the pillared corner of the Ames market, give it a rare vitality and a distinction."

Of Gallagher's 1916 show I find the following three records which, curiously enough, all feature the Boston plates. THE CHRISTIAN SCIENCE MONITOR says: "Mr. Gallagher continues to find his most serious interest in architectural subjects. Besides prints from unfinished Boston plates of the *Somerset Club* and the *Bulfinch front of the State House*, he shows a new study of the *Rogers Building*, which preserves the old Tech days when students streamed up and down the broad steps or lounged over the railings. Each figure is individually characterized. Not the least amusing detail is the plump policeman on the sidewalk. The high-water mark of Mr. Gallagher's etching, perhaps, remains his *St. Paul's Cathedral* here shown again. The line is free, yet sensitive; and there are Whistlerian subtleties of observation in the shadows."

THE BOSTON HERALD heads its article "Mr. Gal-

lagher, Draughtsman," and in part says: "Without overdoing the picturesque, with at all times admirable solidity and constructiveness, this artist continues his quest of good motives in and around Boston. His style suggests execution at an even, easy tempo, without great éclat or creative fury, but with much sureness and deftness of draughtsmanship.

"More and more of Boston architecture has given Mr. Gallagher amusing motives. From somewhere across the street he has looked down upon the entrance of the Rogers Building, M. I. T., and sensed the inviting quality of the front and the broad steps. Down in the market district he has appreciated the artistic value of the contrast between dingy 19th century pediments and porticos and the uplift of Mr. Peabody's tower, pallid in the sunshine."

THE BOSTON TRANSCRIPT regards Gallagher as "one of many artists whose work has served to give the lie to Joseph Pennell's dictum, to the effect that there were no good pictorial subjects to be found in Boston. His trial proofs of his new plates, *Park Street*, the *Somerset Club*, the *State House*, *Bulfinch Front*, etc., though marked unfinished, are excellent in arrangement, in drawing, in light and shade. Indeed all Mr. Gallagher's etchings are conspicuously well drawn, solidly and thoroughly constructed, without being merely literal architectural drawings. The picturesque nature of the effects is preserved by the skilfully chosen points of view.

"In addition to the new local subjects, such as those already mentioned, with the *Rogers Building*,



NO. 44 SOLITUDE

M. I. T.; Old and New Boston; Snow Storm, Boylston Street, etc., there are several of the artist's older plates of Boston, including his *St. Paul's Cathedral, Trinity Church, King's Chapel, T Wharf from the Harbor, the Paul Revere House, and the First Church of Christ, Scientist*. It is to be hoped that this series may be still further extended."

By 1918 Gallagher had added several new plates to the Boston series, which helped to lend especial charm to both the Boston and the New York exhibitions. In the latter, at the Kennedy Galleries, there were no fewer than 17 Boston subjects. The critic of the NEW YORK EVENING POST, who then saw Gallagher's work for the first time, says "The touch of originality he seeks is always in modulating the features of a more or less familiar spot, delicately observed. He gets his impression of artistic substance without indulging in surprises. The quality of unaffected charm in his plates is witnessed by their mounting popularity."

Of the many excellent reviews which these shows called forth perhaps that of William Howe Downes is best adapted for insertion here. I quote but three paragraphs from a much longer article: "Safe and sane and sensible are Mr. Sears Gallagher's etchings and lithographs, a collection of which is now on exhibition at Doll & Richards. Mr. Gallagher makes no attempt to put on æsthetic frills. His prints are well drawn, honestly and thoroughly wrought, and of a character that can be readily



NO. 127 THE DOCKS



NO. 95 CUSTOM HOUSE TOWER FROM OLD T WHARF

understood and enjoyed by everybody. Nor are they wanting in those refinements which demand for their appreciation a certain amount of expertness. They are free from mannerisms, and reveal no tendency on the part of the artist to follow in the footsteps of Whistler, Meryon, Haden or Zorn. In a word, Mr. Gallagher's talent, within its own bounds, is sterling and personal. . . .

"To his Boston series, which is getting to be well known—New York has an exhibition of these etchings now on at the Kennedy Gallery—Mr. Gallagher has lately added an admirable plate of the *Massachusetts General Hospital*, in which he presents the dignified and self-respecting portico and main entrance of the old building. This is one of Bulfinch's most characteristic Doric works, plain, severe, simple, in the tone of its time, but kindly softened by vines and the atmosphere of age and respectability. Under yonder low dome the first surgical operation with the aid of ether as an anæsthetic was performed.

"Mr. Gallagher draws architectural forms with more sense of solidity of construction than some etchers; this is a merit that may perhaps be esteemed a fault by some amateurs. Possibly there is in some of his Boston etchings a little too much preciseness and insistence upon the integrity of the edge, as for example in the plate of the *Bulfinch Front of the State House*. Yet in a period when there is quite enough vague scratching and careless draughtsmanship, we would not underestimate in the least the

real virtue of exactitude and painstaking correctness."

I cannot better close this modest appreciation of Gallagher's work than by quoting from a recent letter regarding it received from Howard R. Guild, the well known collector of the works of Rembrandt, Meryon, and Whistler, (who has a better collection of Gallagher's etchings than has the etcher himself). That Mr. Guild is a student of the work of these masters gives the more weight to what he has to say of Gallagher's work.

"The etchings of Sears Gallagher show a fine honesty of purpose and a conspicuous purity of workmanship. They are not assertive, and in no way arouse opposition. Unlike some of our modern etchers, Gallagher has not sought or considered cheap popularity. His work is thoroughly quiet and restful. It wears well and grows upon one. The subjects are good, showing in his choice a superlatively fine regard for character as well as subject. Not one but can be hung and enjoyed in the finest house or public gallery. They are always full of happiness and interest, suggesting fine things and thoughts that, like quiet lanes lead into 'Spanish Possessions,' which most art lovers have hidden somewhere away from the public gaze. His art is not a mushroom growth; for years he has worked ahead without blare of trumpets, always holding his own idea of fitness and beauty. Either unconsciously or otherwise it is axiomatic that most etchers betray a predilection or an imitation of the great masters, Rembrandt, Meryon or Whistler. Is it not a relief, and source

of gratitude, that in Gallagher's work there is no evidence of an attempt to become great by hanging to the skirts of the masters? *Gallagher's work is his own work always.*"



NO. 37 ST. PAUL'S CATHEDRAL

COMPLETE LIST OF THE ETCHINGS OF SEARS GALLAGHER

Abbreviations, etc.:—*—Plate destroyed.

C. A. I.—In the Permanent Collection of Chicago Art Institute
B. P. I.—" " Boston Public Library
B. M. of F. A. " " Boston Museum of Fine Arts

†—Boston Subject
N. Y. P. I.—In Permanent Collection of N. Y. Public Library
" " " Library of Congress
" " " Brooklyn Art Institute
B. A. I.—

No.	Title	Date	Size	Notes
1	† <i>City Point, Boston</i>	1888	7x10*	First etching.
2	† <i>On the Pier, City Point</i>	"	5x11	
3	<i>Ilfracombe, Devon</i>	1911	5¼ x4½*	
4	<i>A Street in Clovelly, Devon</i>	"	6¾ x4¾	
5	<i>A Street in Huntingdon</i>	"	4½ x3	Perhaps the most charming of the early plates
6	<i>Bideford, Devon</i>	"	6¾ x4¾	C. A. I.
7	<i>Appledore, No. 1, Devon</i>	"	9x7	B. P. I.
8	† <i>First Church of Christ, Scientist, Boston</i>	"	7x4½*	The second state has a Boston background.
9	† <i>Sloop and Tug, Baltimore</i>	"	4¾ x6¾*	
10	<i>Hemingford Mill, near St. Ives, Hunts.</i>	"	6¾ x4¾	
11	<i>Portrait (H. R. G.)</i>	"	4½ x5½	
12	† <i>Paul Revere House, Boston</i>	1912	4¾ x5¾	B. P. I.
13	<i>Sea View Bridge</i>	"	4¾ x5¾	
14	<i>On the River, Sea View</i>	"	4¾ x6¾*	
15	<i>Across the River, Sea View</i>	"	5¾ x12¾	Full of a dreamy enchantment.
16	<i>Big Bridge, Sea View</i>	"	5x3	Partly drypoint.
17	<i>Old Bridge, St. Ives</i>	"	3¾ x5½	B. M. of F. A.
18	<i>A Girl at Desk</i>	"	6x3	A wonderfully interesting plate.
19	<i>Wild Cherry Trees, No. 1, Sea View</i>	"	6¾ x4¾*	B. M. of F. A.
20	<i>Old Church, Gren, France</i>	"	4x5	
21	<i>A Street in St. Ives</i>	"	7x4*	Serenity itself.
22	<i>Old Mill, Nantucket</i>	"	3x6*	
23	<i>Stone Alley, Nantucket</i>	"	4x6*	
24	<i>Old Cottages, S'consell, Nantucket</i>	"	3x6*	
25	<i>Cedar Trees, near River</i>	"	4x5*	
26	<i>Houses Across the River</i>	"		
27	<i>Nantucket Wharf</i>	"		

28	† <i>Venetian Palace (Mrs. Gardner's) No. 1</i>	"	6x8*
29	<i>An English Cottage</i>	"	4x5
30	<i>Katherine</i>	"	*
31	<i>The Lone Cedar</i>	"	3¼x5¼
32	<i>Canal in Venice</i>	"	6½x4½
33	<i>Bradford. (A profile)</i>	1913	*
34	† <i>Venetian Palace, No. 2</i>	"	*
35	<i>Appledore, No. 2, Devon</i>	"	7x9
36	<i>Woolworth Building, New York</i>	"	12x10
37	† <i>St. Paul's Cathedral, Boston</i>	"	8¼x6¾
			A rugged, interesting plate.
38	† <i>T Wharf, Boston</i>	"	9½x6
39	<i>Trees, Sea View, (with Roy)</i>	"	10x6
40	<i>A Girl and Rabbit</i>	"	7x4
41	<i>Old Keene House, Sea View</i>	"	*
42	<i>Bradford, with a Boat</i>	"	7½x5
43	<i>A Boy and Dog</i>	"	10x8
44	† <i>Solitude</i>	"	N. Y. P. L. Etched on zinc. An exceedingly fine plate.
45	† <i>Old State House, Boston</i>	"	B. P. L.
46	<i>A Girl and Doll</i>	"	7x5
47	<i>Clonelly Cottages</i>	"	7x5*
48	<i>Head of a Girl</i>	1914	6x3
49	<i>A Hemingford Cottage</i>	"	3x2½
50	† <i>Trinity Church, Boston, in Winter</i>	"	7x4¼
51	† <i>Bylison Street, Boston, in Winter</i>	"	10x7
52	<i>Carlisle Street, New York</i>	"	6¾x4¾*
53	<i>Brooklyn Bridge, New York</i>	"	14x6¼
54	<i>Old Oak, Vesper Club, Lowell</i>	"	15x9
55	<i>A Girl Sewing</i>	"	*
56	<i>Ruth (A portrait)</i>	"	7x5
			5¾x4
			One of the best of the New York plates

COMPLETE LIST OF ETCHINGS—Continued

No.	Title	Date	Size	Notes
57	<i>Home Children ("At the Seaside.")</i>	1914	4½x7	Etched on zinc.
58	<i>Bradford and Bunny</i>	"	5x7	
59	<i>Houghton Mill, near Cambridge, England</i>	1915	8x11	
60	<i>Gipsy Camp</i>	"	3x3½	Etched on zinc.
61	<i>Old Kitchen, Fairbanks House, Dedham</i>	"	9x12	A faithful record of early New England.
62	<i>Fireplace, Fairbanks House, Dedham</i>	"	10x6	
63	<i>An Old Sailor</i>	"	12x9	Etched on zinc.
64	<i>Winter (with Sleigh)</i>	"	6x11	Etched on zinc.
65	<i>King's Chapel, Boston</i>	"	8¾x6½	B. P. L.
66	<i>† Old and New Boston</i>	"	13¾x6¼	B. P. L., L. of C.
67	<i>Labor Day Sports</i>	"	6x7¾*	
68	<i>Toil, ("The Rag Pickers")</i>	"	19½x12½	A New England Millet.
69	<i>An Old New England Mill Pond</i>	"	8¾x6¾*	
70	<i>Houghton Road, England</i>	1916	7x5	Partly drypoint.
71	<i>Torrington Inn, England</i>	"	4¾x6¾	N. Y. P. L., B. A. I.
72	<i>From the Battery, New York</i>	"	5½x6¼	Etched on zinc.
73	<i>† Lodges in Winter</i>	"	7x5½*	Partly drypoint.
74	<i>Windsor Inn, England</i>	"	8x4¾	"
75	<i>† Woods in Winter</i>	"	8x3¾	"
76	<i>Third Cliff, Scituate</i>	"	6x6	"
77	<i>Old Flaherty, Scituate</i>	"	4¾x5¾	A fine portrait.
78	<i>The Angler</i>	"	"	
79	<i>Two Fishing Vessels, Falmouth, Mass.</i>	"	9¼x8¾	Etched on zinc.
80	<i>Through the Elms</i>	"	5x7*	
81	<i>An Old Barn, Falmouth</i>	"	5x6*	
82	<i>Le Baron House, Falmouth</i>	"	5x6	
83	<i>A Rainy Day</i>	"	6½x6¼	
84	<i>An Old Shop, Union, Me.</i>	"	5½x7½	
85	<i>A Ship-Yard, Camden, Me.</i>	"	8¾x6¼	
86	<i>† Rogers Building, Mass. Inst. of Tech., Boston</i>	"	8¾x6¾	L. of C., B. P. L. An exceedingly fine architectural plate.
87	<i>† Somerset Club, Boston</i>	"	8¾x6¾	B. P. L.

88	† <i>Bulfinch Front, Slate House, Boston</i>	1916	$8\frac{3}{4} \times 7$	B. P. L.
89	† <i>The Fishing Fleet, T Wharf, Boston</i>	"	$8\frac{3}{4} \times 6\frac{1}{2}$	B. P. L.
90	† <i>Portrait, Israel Hatch</i>	"	$6\frac{1}{2} \times 4$	
91	† <i>T Wharf from the Harbor</i>	"	$8\frac{3}{4} \times 7$	B. P. L.
92	† <i>Park Street, Boston</i>	"	$8 \times 5\frac{1}{2}$	B. P. L.
93	† <i>Custom House Tower from T Wharf</i> (Old T Wharf)	1917	$8\frac{3}{4} \times 7$	B. P. L. Spirited and attractive.
94	† <i>G. A. R. Veterans</i>	"	$5 \times 7\frac{1}{2}$	
95	† <i>G. A. R. Veterans</i>	"	$7 \times 4\frac{1}{2}$	
96	† <i>The Coast Guard</i>	"	"	
97	† <i>Smelt Fishing, Sea View</i>	"	$5\frac{3}{4} \times 7\frac{3}{4}$	
98	† <i>Brooks House, from the Yard, Harvard</i>	"	$8\frac{3}{4} \times 6\frac{1}{2}$	
99	† <i>Harvard Yard</i>	"	$6\frac{1}{4} \times 8\frac{3}{4}$	Delicate and beautiful.
100	† <i>Quincy Market, Boston</i>	"	$6\frac{3}{4} \times 6\frac{1}{4}$	B. P. L.
101	† <i>The Old Curiosity Shop, Plymouth, Mass.</i>	"	$8\frac{3}{4} \times 6\frac{1}{4}$	
102	† <i>The Close of Day</i>	"	$6\frac{1}{4} \times 8\frac{3}{4}$	Well drawn and powerful.
103	† <i>Holy Hill Farm, No. 1</i>	1918	$6\frac{1}{4} \times 8\frac{3}{4}$	
104	" " " " No. 2	"	$6\frac{1}{4} \times 8\frac{3}{4}$	
105	† <i>Morning Light</i>	"	$4\frac{1}{4} \times 7\frac{1}{2}$	
106	† <i>The Little Barn</i>	"	$7 \times 4\frac{1}{4}$	
107	† <i>Town Square, Plymouth, Mass.</i>	"	$8\frac{3}{4} \times 6\frac{1}{4}$	
108	† <i>Leyden Street, Plymouth, Mass.</i>	"	$8\frac{3}{4} \times 6\frac{1}{4}$	
109	† <i>Old Commons House, Plymouth, Mass.</i>	"	$8\frac{3}{4} \times 6\frac{1}{4}$	
110	† <i>A Street in Plymouth</i>	"	$8\frac{3}{4} \times 6\frac{1}{4}$	
111	† <i>The Village Censor</i>	"	$7 \times 4\frac{1}{4}$	
112	† <i>The Goose House</i>	"	$8\frac{3}{4} \times 9\frac{3}{4}$	
113	† <i>The Edge of the Pasture</i>	"	$8\frac{3}{4} \times 9\frac{3}{4}$	
114	† <i>Old North Church, Boston</i>	"	$8\frac{3}{4} \times 4\frac{1}{4}$	
115	† <i>Louisburg Square, Boston</i>	"	$8\frac{3}{4} \times 6\frac{1}{4}$	
116	† <i>Massachusetts General Hospital, Boston</i>	"	$8\frac{3}{4} \times 7$	
117	† <i>Doorway in Winter (with Children)</i>	"	$4 \times 2\frac{1}{2}$	

COMPLETE LIST OF ETCHINGS—Continued

No.	Title	Date	Size	Notes
118	<i>San Pietro, Venice</i>	1918	9½x6¼	Unusually attractive plate.
119	† <i>Old Boston in 1847</i>	1919	8¼x6¼	B. P. L.
120	<i>At Daybreak, Venice</i>	"	5½x8¾	Very beautiful plate.
121	† <i>Pine Woods</i>	"	8¾x4¾	
122	† <i>A Gipsy Tent</i>	"	5x8¾	
123	<i>The Trout Brook in Spring</i>	"	8¼x7	
124	<i>Julius</i>	"	5¾x4¼	
125	<i>The Marsh</i>	"	7x9	
126	† <i>A Doorway (with Dog)</i>	"	2¼x4	
127	† <i>Tug Boats, Boston Harbor</i>	"	8½x6¼	
128	<i>Wild Cherry Trees, No. 2</i>	"	7x8¾	
129	<i>Through the Cedars</i>	"	8½x7	
130	† <i>Old South Church, Copley Square, Boston</i>	"	8¼x7	
131	† <i>An Old Doorway, Chestnut St., Boston</i>	"	8½x6¼	
132	<i>N. C. 4</i>	"	10x4¾	A very successful plate.
133	<i>The Harbor, New York, No. 1</i>	"	6x5	
134	" " " " " 2	"	6x5	
135	<i>Forty-second Street, New York</i>	"	8¼x6¼	
136	<i>Liberty,</i>	"	3½x12	A charming marine.
137	<i>Manhattan,</i>	"	12½x9	
138	† <i>February, 1920</i>	1920	10x4¾	



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